producing a play of outline novel and effective. The frieze here also is filled with rich foliage, as above, but on a blue ground, and altered in character by the introduction of birds in high relief, which, apparently, hold up in their bills, by strings of eggs, the drapery of the boxes beneath,—a pretty notion.

The first tier of boxes shews an entirely different treatment. On the face of each of the columns at this level, encrusting them, as it were, is a well-arranged group of three boys, associated with foliage, and terminating in a bracket, from which hangs a chandelier. The canopy of what was the balcony is removed, and on the front of the boxes, midway between each column, are groups of boys, in relief, representing music, war, hunting, surrounded by ornamental frames, and made (like the light-bearing boys and friezes above, as beforementioned) to represent white china sparingly gilt. In intervening spaces, are oval medallions containing birds and squirrels, with twinings of holly, oak, and laurel. These are surrounded by borders of flowers, and birds are introduced between them, to hold up the drapery of the dress-circle in the same way as above.

The front of the dress-circle is new, and is made to swell out for the feet as at the Italian Opera House. The decoration here consists of a rich scroll of china flowers heightened with gold on a rose-coloured ground.

The draperies are all of India crimson damask with gold fringe, and present, in addition to the device of looping them up by the birds, an ingenious departure from the usual arrangement in respect of the private boxes. Fearing the heaviness that might result from the superabundance of the crimson drapery in this particular part of the house, Mr. Bradwell, by whom, as we ought to have said before, the whole of these decorations have been arranged and carried out,* has omitted it in the smaller sub-divisions, and introduced Swiss white curtains to each box as a separation.

The proscenium, to which we now turn, is exceedingly elegant and effective. The royal arms, also in white china, brilliantly heightened with gold, on a rose-coloured ground, which (with a blue border, to connect it in tone with the front of the slips and gallery) are made to occupy the whole of the upper part of the proscenium, by an extension of very elaborate and excellently modelled foliage. In the angles, reaching from the front of the slips to the cornice of the ceiling, are rays of gold mouldings with drops of painted flowers between them. The soffit around the opening to stage and the pilasters beneath, have china ornaments on a blue ground. The proscenium boxes on the dress tier have groups of boys in relief. Our readers will see from this simple description how much ingenuity has been displayed: the monotonous horizontal lines are agreeably broken up, and a nice play of light and shade obtained.

The whole of the applied ornaments, friezes, groups, and panels, are of *carton pierre*, designed and admirably executed by Messrs. Jackson, of Rathbone-place. This material, from the degree of relief and undercut which can be obtained in it, and its greater sharpness, seems much superior to *papier mâché*. The ornaments at the Lyceum, moreover, display such a degree of artistic feeling and good drawing, as to entitle their producers to very great credit.†

Of the effect of the theatre as a whole, we are unable to speak with certainty yet, although its success can scarcely be doubted. Next week, we shall give an elaborate engraving of the interior, and shall then be able to supply our deficiencies, and make the description more complete.

* The clever decorations at the Colosseum are the work of this same gentleman.

† Messrs. Jackson have recently published a very nice view, by Mr. Barry, of Ironmongers' Hall, as decorated by them. We mentioned their works here at the time with much commendation.

EXHIBITION OF ARCHITECTURAL DRAWINGS, &c., IN PARIS.

PUBLIC WORKS.

THE yearly public exhibition of the works of young artists, and of what are called "Envois de Rome," is now taking place at the Palais des Beaux Arts. In this building are the schools of painting, sculpture, and architecture, and once a year prizes are given for the best productions in either of these departments. Those young men shewing the greatest promise, are sent to Rome to finish their studies at the expense of the Government, and their productions are forwarded yearly to Paris for public exhibition.

The subject proposed this year for architecture, was a design for a Chamber of Deputies. Certain rules as to extent, position, distribution, convenience, &c., are laid down in the programme, and the student is required to design such a building as will best answer the purposes of a legislative assembly. The first prize has been obtained by M. Louis André, the second by M. Charles Claudel. There is a good deal of merit in both designs, though neither of them would in point of convenience fulfil the object required. The first unquestionably has the advantage in point of drawing, richness of decoration, and distribution of the various parts. But they both appear to be wanting in exterior grandeur and elevation. Each student seems to have had in view the present grand entrance to the Chamber of Deputies, as seen from the Place du Palais Bourbon, and to have done no more than modify that to their purpose, merely giving a more convenient and regular distribution of the interior. Thus the lofty and somewhat unsightly back of the portion of building devoted to the sittings of the legislative body, the front of which overlooking the Place de la Concorde, forms one of the finest and perhaps the largest peristyles in the world, surmounted by a pediment, is copied in these designs, whereas it would have been of infinitely better taste and judgment, to have elevated the building generally, so as to have concealed the back almost altogether. This is the great fault of both artists. Because the buildings surrounding the present chamber are, principally owing to the nature of the site, inferior in height to it, is no reason for carrying the same accidental plan into effect on a new edifice.

There are three sets of architectural drawings from Athens and Rome. The first, by M. Paccard, consists of three drawings of the Parthenon in its present state, and three others in the state it may be supposed to have been in at the time of its greatest splendour. They are exceedingly good, well drawn, and rich in colouring. The artist has surely devoted himself *con amore* to his subject, and has restored to us the Temple of Minerva, as brilliant in colour, and splendid in decoration, as when first reared by the magic talent of the Grecian. It is impossible to look at these wonderful creations of an independent people without feeling of how great value is liberty to the cultivation of the human mind, and to the production of works of genius. It wants but a spark of true freedom—freedom of conscience, freedom of action—to animate, to give energy and vigour to that intelligence which is degraded and demoralized by tyranny, whether religious or political. It may struggle forth here and there under patronage, but it is neither happy, nor enduring, much less progressive;—it is more imitative than inventive, and as rare and fitful as its patrons are few and accidental. The genius of the Grecian was the genius of an intelligent advancing nation, which, free in action, had become of necessity free in conscience in a great measure, despite the hostility of the priests to the mental development of the "faithful." The genius of the patronized man, often exaggerated, is the genius of momentary encouragement backed by a certain personal liberty of action, which his position obtains for him, and which dies with him.

The Greeks owed much of their superiority to the freedom of their system of education. The tying down of the mind to positive rules and doctrines of any kind,—the great fault of the semi-barbarous tyrannic mind,—turns it away ever from the main object, stifles the activity of the intelligence, and leads inevitably to mediocrity and slavish imitation. Had the young Greek started on better moral and religious grounds than those his demoralizing mythology afforded him, would he not have been the most perfect model of a man that the world has ever presented? His free mind wrought miracles of intelligence,—inquiry, examination, discussion, produced an almost incredible development of talent and genius, which was only wanting in completeness from the demoralizing activity of religious errors and superstitions.

With better grounds to start upon, with better principles, moral and religious, to work out practically, we want their free and intelligent system of education. With a freer education to examine into and inquire after truth of every kind,—with fewer positive and incomprehensible doctrines and laws to weary and worry the mind of the student,—not only would the youthful mind be greatly developed in intellectual power, but it would be strengthened morally to a degree unknown in practice in these civilized times; and the love of truth, instead of being rooted out by the forced respect for ancient contradictory and incomprehensible errors of the old teachers and masters, would increase in intensity with the advance of years, and be an unceasing source of delight in practice and research. The modern intelligence is chiefly weakened by the incessant action of the mystery of falsehood, of habit, and of interested convictions.

But to return to the exhibition. The next in point of merit are drawings of the Temple of the Sun, by M. Thomas. They are well and elaborately done, and the colouring good. The last are of the Temple of Fortuna Virilis at Rome, by M. Desbuisson. We could almost fancy we see, in the difference of hue and degradation, the interiority of the Roman climate compared with that of Greece: the sombre tints predominate, and the effects of the greater dryness or moisture of the atmosphere appear in the clearer preservation of the ruins of the one, and the tendency to moulder and crumble away of the other.

For bas-reliefs, the subject chosen was that of Telemachus presenting to Phalanthus, overcome with an excess of grief, the urn containing the ashes of Hippias. There were eight competitors for the prizes: of these, the bas-relief of M. Perraut was unquestionably the best. That of M. Maillet was exceedingly good in point of execution, but was wanting in character and expression. The figure of Telemachus, by Perraut, is young and graceful, and at the same time shews that the youthful hero comprehends the amount of grief around him, and is affected by it. The point of merit in the work, and which gives it artistic superiority, is this:—at the moment when Phalanthus is pressing the urn to his breast, he seizes, by the same movement, the hand of Telemachus, which has not yet left it, and thus the friendly embrace intended for the ashes of Hippias, is extended to his enemy. This silent reconciliation of the two young men is well imagined, and gives a poetry and elegance to the composition worthy of an intelligent mind.

The execution of some of the others is good, and the disposition of the figures clever; but they are wanting in the grand object, expression.

We suspect, that in schools in general, less attention is paid to the expression than to the skill and adroitness with which the mere mechanical work is performed by the hand. The professors are on this account, probably, more to blame than the students. Let the workmanship be ever so exact, what is it without expression? it is that which animates matter and constitutes art. And yet the mere imitation of nature is the end invariably sought, when, in fact, it is but the means by which to arrive at the great object. Correctness of drawing, facility of execution, are main points inculcated, and certainly in these respects the French school is not inferior to any—rather the contrary. But this is insufficient; and the observation frequently used in regard to modern education will hold good here, namely, that the most distinguished men have acquired their talents by the force of their genius, and by

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